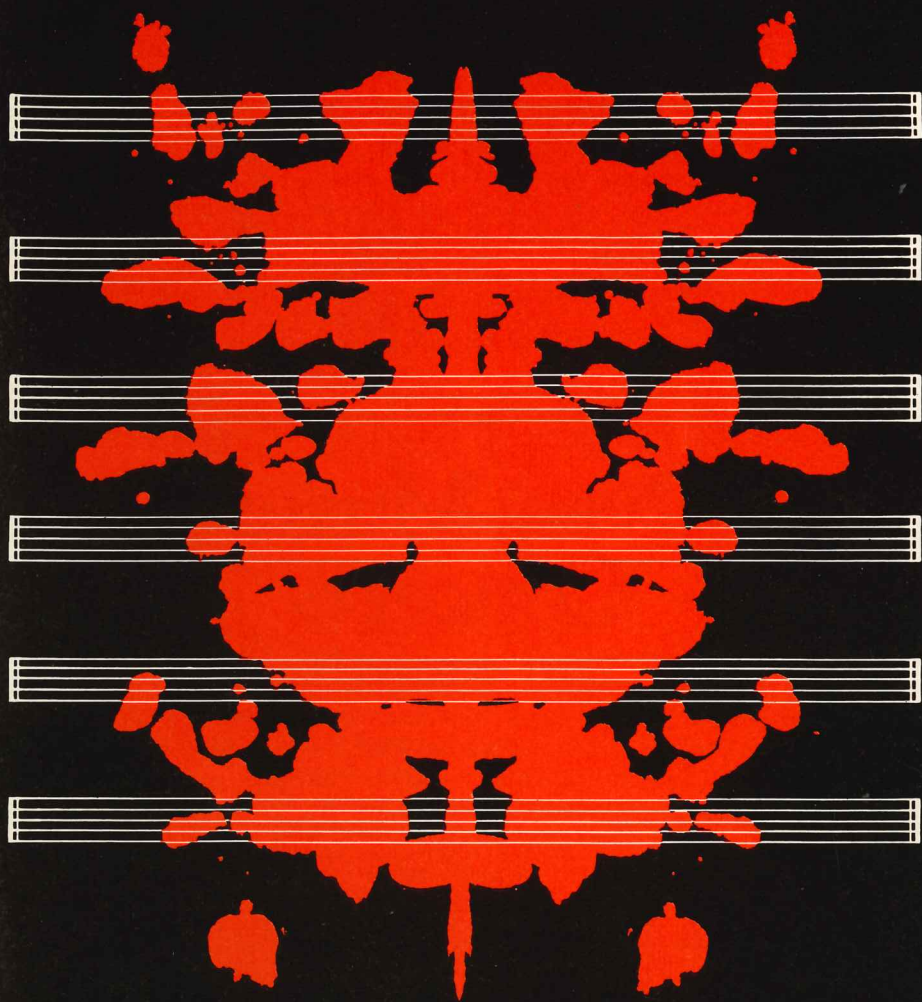


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1978-79 Season
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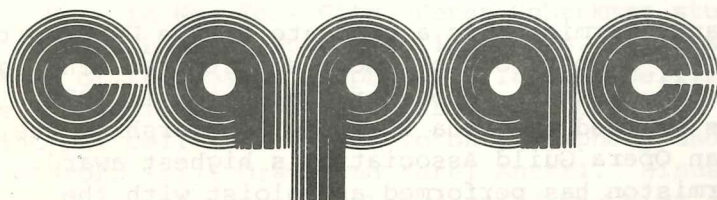
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Tonight's Guest Performers

JOANNE DORENFELD - soprano

Joanne Dorenfeld received her musical training in piano and voice at the Oberlin Conservatory and the University of Michigan. In 1976 she received her doctor of Musical Arts degree from the University of British Columbia, the first person to receive such a degree from a Canadian university. She studied voice with Gérald Souzay at Oberlin, and with Lore Fischer in Vienna. After winning the International Recording Festival in the U.S.A. she received critical acclaim in many genres, appearing on the famed University of Michigan's contemporary music series and performing leading roles in opera in the Cleveland, Boston and Vancouver areas, including the role of Laurie in Aaron Copland's "The Tender Land" under the direction of the composer. She has toured Russia, Roumania, and Europe, and was recently recorded by the Dutch Radio during a recital at the Concertgebouw in Amsterdam.

Due to illness, soprano Mary Lou Fallis was unable to appear this evening, and New Music Concerts takes great pleasure in announcing its appreciation to Ms. Dorenfeld for consenting to learn and perform this difficult work with only seven day's notice.

NANCY HERMISTON - soprano

Nancy Hermiston is a graduate of the University of Toronto's Opera School where she studied singing with Irene Jessner. Upon her graduation in 1976, she was awarded the Vida H. Peene Scholarship, the Canadian Opera Guild Association's highest award. Ms. Hermiston has performed as soloist with the National Arts Centre Orchestra, in several productions at the Guelph Spring Festival, and at the St. Lawrence

Centre's Opera in Concert series. A regular member of the Canadian Opera Touring Company, she has performed several leading roles with them including Musetta in "La Boheme", Susanna in "The Marriage of Figaro" and Annina in "La Traviata". Ms. Hermiston made her Toronto Symphony debut last month.

JANICE TAYLOR - contralto

Janice Taylor began her vocal training in Montreal with Bernard Diamant and continued in subsequent years under Lina Narducci formerly of La Scala of Milan. She has also worked with Maureen Forrester, Gérald Souzay, Dalton Baldwin, John Newmark and Antonio Narducci, retired conductor of La Scala. Ms. Taylor has over seventy appearances in the past few seasons across Canada to her credit, including several radio and national television broadcasts. She has performed as soloist with the Edmonton Symphony, the London Symphony and the CBC Winnipeg Festival Orchestra. Her recent operatic roles have included Pauline in Tchaikovsky's "Queen of Spades" at the National Arts Centre, and Waltraute in "Die Walkure" with the Canadian Opera Company. Recently she was presented in concert with Frederica von Stade in a selection from the Monteverdi "Il Ritorno di Ulisse in Patria" at the NAC in Ottawa, which was later recorded by Columbia CBS.

PETER SCHENKMAN - cello

Born in New York City, Peter Schenkman studied cello with Leonard Rose and Claus Adam. He was a member of the Boston Symphony, principal cellist with the St. Louis Symphony and for seven years was principal cellist with the Toronto Symphony under conductors Seiji Ozawa and Karel Ancerl. Since leaving the orchestra he has devoted his time to solo work and chamber music. He has appeared as soloist with the CBC Festival Orchestra, in recital across

Canada, is heard frequently on CBC radio and performs regularly on the New Music Concerts' programs. During the summers of 1976 and 1977 he was principal cellist with the Casals Festival Orchestra in San Juan, Puerto Rico.

STANLEY MCCARTNEY - clarinet

A native of Vancouver, British Columbia, Mr. McCartney is co-principal clarinet of the Toronto Symphony. Also very active in chamber music, he has appeared with Canada's Orford Quartet on several occasions, and earlier this season performed Olivier Messiaen's To the End of Time, with Andrew Davis and the newly formed Voirin Ensemble. He has appeared as soloist with the Toronto Symphony, the National Festival Orchestra, and other major Canadian orchestras and ensembles. Mr. McCartney is also an instructor of clarinet performance at the Faculty of Music, University of Toronto.

LOUIS-PHILIPPE PELLETIER - piano

Louis-Philippe Pelletier is a graduate of the Conservatoire de Musique de Montréal, where he won the Premier Prix for piano in 1968 while a student of Lubka Kolessa. Subsequently, he worked under Claude Helffer in Paris as well as with Karlheinz Stockhausen, Harald Boje and Aloys Kontarsky in Aix-en-Provence during the summer of 1977. He has toured Europe, presented recitals across Canada, in the U.S.A. and North Africa, and is heard frequently on CBC radio and television. During the 1977-78 season, he toured on behalf of the Jeunesses Musicales of Canada. Mr. Pelletier, acclaimed for his interpretations of contemporary music, has premiered numerous works by Canadian and international composers and has appeared regularly in the concerts of the contemporary music series in Montreal: Le Société de Musique Contemporaine du Québec.

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TOMORROW EVENING! Saturday, March 17, 8:30 p.m.

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Program

Friday, March 16, 1979

8:30 p.m.

Ryerson Theatre

Toronto

A CELEBRATION CONCERT COMMEMORATING THE 70TH BIRTHDAY OF OLIVIER MESSIAEN

* Poème de la Félicité (1977) CLAUDE BALLIF (France)

Robert Aitken - conductor
Joanne Dorenfeld - coloratura soprano
Nancy Hermiston - lyric soprano
Janice Taylor - contralto
Alan Torok - guitar
Bob Becker, Robin Engelman, Russell Hartenberger
and David Kent - percussion

* Messagesquisse (1977) PIERRE BOULEZ (France)

Robert Aitken - conductor
Peter Schenkman - principal cello

celli:

Richard Armin
Esther Gartner
Edward Hayes
David Hetherington
Audrey King
Ronald Laurie

INTERMISSION

(Tonight's concert can be heard on the radio series
TWO NEW HOURS, Sunday, June 10th, 8:05 p.m.,
CBC-FM, 94.1)

* Compostelle I (1978) GILLES TREMBLAY (Canada)

Gilles Tremblay - conductor

Stanley McCartney - clarinet solo

flute:

Robert Aitken

Antony Antonacchi

horn:

James MacDonald

trombone:

John Dowden

Gordon Sweeney

violin:

Morry Kernerman

Leslie Knowles

Corol McCartney

harp:

Erica Goodman

Charlotte Moon

double bass:

Peter Madgett

Ed Tait

Dave Young

percussion:

Bob Becker

Robin Engelman

Russell Hartenberger

David Kent

Oiseaux Exotiques (1956) OLIVIER MESSIAEN (France)

Robert Aitken - conductor

Louis-Philippe Pelletier - piano solo

Antony Antonacchi - piccolo

Fiona Wilkinson - flute

Harry Sargous - oboe

Stanley McCartney, John Fetherston

and Terry Storr - clarinets

David Bourque - bass clarinet

David Carroll - bassoon

James MacDonald - horn

Ann Walter - horn

James Spragg - trumpet

Bob Becker, Robin Engelman, Russell Hartenberger,

David Kent and John Wyre - percussion

Program Notes

CLAUDE BALLIF..... Poème de la Félicité (1977)

Claude Ballif was born in 1924. He studied composition in Paris with Tony Aubin and Olivier Messiaen and in Berlin with Boris Blacher and Josef Rufer. After a period of residence in Germany in the 1950s, he returned to France and became attached to the Groupe de Recherches Musicales of the French Radio-Television under Pierre Schaeffer. His Lovercraft for orchestra won first prize in the International Geneva Competition in 1955; his La vie du monde qui vient won the Honegger Prize in Paris in 1974. He teaches musical analysis at the Paris Conservatoire. During 1978-79 he is an exchange professor at McGill University and the University of Montreal.

"Ballif thinks of music in mystical terms... For him, music should associate itself with the musical realities of all time, should be the occasion for brotherly communication, for approaching the future, and for love, as is suggested by the Christian faith to which he deeply adheres. Ballif is not moved to confine himself to writing only religious music: on the contrary, he readily professes that 'there is no religious music' and that 'all beautiful music is religious', such being the fundamental motive for its creation." (taken from Encyclopedia Universalis)

Though known as a cleric and author of a few philosophical prose works, Thomas Traherne (1637-74) was hardly regarded as a poet at all until the discovery in the 1890s of two large collections which were eventually attributed to him and first published in 1903. From the group of fifty-nine poems called Poems of Felicity, (a slightly later discovery), Ballif selected No. 34, entitled "My Spirit", whose seven verses are reproduced here from the first edition of 1910.

The musical treatment of the verses affords a contrast of languages, since the three singers sing respectively in English (contralto), French (colora-

tura) and German (lyric soprano)--sometimes in alternation, sometimes alone, and sometimes simultaneously. The percussion part, in addition to a collection of customary sounding-devices (tuned cymbals, gongs, etc.) calls for seven one-litre bottles, tuned in third-tones, to be played in the manner of the classical "glass harmonica", and a set of metal bars whose tuning is sharper than that of the rest of the ensemble by a quarter-tone. The vocal parts and that for guitar also include some microtonal passages.

Mr. Ballif offers the following note on his work:

"Through the kindness of Jean Wahl, I got to know Thomas Traherne's life and work. He was a contemporary of Pascal and Spinoza, which establishes the epoch, he lived in but is otherwise unimportant since happiness, as the saying goes, has no history and already belongs to everyone: it is a child of freedom.

"I clarified a kind of ascending progression, found in the seven verses making up one of the great Poems of Felicity, into a suite in seven scenes:

1. 'Our spirit, our simple life'--
for full ensemble (contralto with percussion, lyric soprano with percussion, coloratura with guitar);
2. 'Spheres of joy'--
again for full ensemble;
3. 'The substantial joys of the whole being'--
contralto solo, in German;
4. 'Now and then are co-present'--
lyric soprano solo, in the original English;
5. 'Our soul in the image of God'--
a kind of jubilation for full ensemble;
6. 'A power of eternal light'--
by coloratura solo, in French, an image of peaks leading to:
7. 'The emblem of a new world'--
the final scene, for full ensemble, in which each can see and contemplate this emblem in his/her own way."

the acoustic level, the same pitch may either engender a harmonic series or, on the contrary, be engendered as part of another harmonic series from another fundamental; we encounter both free positive energy and contained negative energy, in that way, at the very start of the piece.) 'Stella' also evokes the Star of the East and all the poetry connected with the liturgy of the Epiphany, notably the spirit of gushing vocalises of the words 'surge' and 'illuminare' as well as the special 'strophicus' sign, scintillating and symmetrical (3-2-3) of the word 'Tharsis'.

"The constellations of loudness-levels in the work animated by durations depending on length of resonance, and thus also on intensity, attack, and sounding-material (metal sources in the percussion lasting necessarily longer than those of skin or wood): these are duration-resonances. When the same principles are applied to the strings (durations of the bow-stroke) or to the winds (durations of the breath), one easily grasps the range of possibilities which results from these physical durations, given the players' areas of choice. Elsewhere, and always in this playing order, the rhythmical groups of physical durations will be momentarily imitated in a sort of temporal overlap transformed by the memory.

"To this broad starry unfurling one can see correspondences--by association of ideas, and like so many differently-sized reflections from the same motion--in the sound of water, the rhythm of the glistening of waves, that of the rustling of leaves, and even the marks on birch-bark: constellations inlaid with beautiful horizontal lines.

"The solo clarinet part is very important, in its comments on the music which surrounds it, whether by its own outpouring or by the sense of the sonorous context transforming it and enlarging it by electronics (Solo II). One of the peaks in the clarinet's lines gives rise to a whole pulsing sequence sparked at the outset by the shimmering 'strophicus' to which I referred earlier, with vibrations in three dimensions: a) woodwinds and violins (individual pulses); b) two trombones (definite notated beats); c) gamelan-like percussion based on the tempi of the trombone beats.

"The final intervention of the clarinet, gradually more and more exulting and concentrated, links its contagious joyfulness to the characteristics of the horn, across a network of immense constellations and at a variable density with some extremely soft and mysterious non-tempered gaps, as if at the threshold of existence.

"In a more detailed outline, one notices the following landmarks:

- Duration-resonances I (introduction, 1st roar, constellations)
- Solo I (based on a selection of free duration-resonances)
- Water sequence, birch-bark markings
- Duration-resonances II
- Solo II (night-music)
- Shimmering sign and pulsing sequence
- Duration-resonances III (and 2nd roar)
- Solo III (concentrated)
- Duration-resonances IV (constellations; endless outpourings with the horn, gapped)

"The piece, commissioned by the French Ministry of Culture and Communication, is dedicated to Olivier Messiaen in deep and acknowledged friendship. It was premiered in the Salle Wagram, Paris, on November 30, 1978, during a concert honoring his 70th birthday and comprising works by Kazuoki Fujii, Nguyen-Thien Dao, Iannis Xenakis, Paul Méfano, Karlheinz Stockhausen, and Pierre Boulez."

OLIVIER MESSIAEN Oiseaux exotiques (1956)

Oliver Messiaen was born on December 10, 1908, in Avignon, France. His father, Pierre Messiaen, was well-known as the translator of English authors including Shakespeare, and his mother was the poet Cécile Sauvage. Among his teachers were Marcel Dupré and Paul Dukas. From 1931 he was organist at the Eglise de la Trinité in Paris. With Jolivet and others he formed La Jeune France, a composers' group of pre-World-War-Two Paris, and he taught simultaneously at the Ecole Normale de Musique and the Schola Cantorum. During a two-year imprisonment in Germany, he wrote his Quartet for the End of Time.

Analytical outline of Messiaen's Oiseaux exotiques
from R.S. Johnson: Messiaen (Berkeley and Los Angeles, 1975)

Figs:

I	1	2	4	5	6	7	
	INTRODUCTION (A)	First CADENZA (B)	First ENSEMBLE (C)	Second CADENZA (D)	Second ENSEMBLE (C)	Third CADENZA (D)	
	minah laughing thrush (tutti)	(a) minah (b) wood- mesia thrush (piano)	leafbird (piccolo) Baltimore oriole (flute, oboe, clarinets) mesia (glockenspiel) Californian thrasher (xylophone)	cardinal (piano)	As first ensemble: identical timbre and texture similar (but not identical) morphology	cardinal (piano)	
II	8	10	22	24	25	31	32
	CENTRAL TUTTI (E)				Fourth CADENZA (F)	FINAL TUTTI (E ₂)	Fifth CADENZA (B(b))
	Introduction prairie chicken	Main Section various birds (mainly laughing thrush and shama). rhythmic strophes	Codetta As Introduction: Identical timbre and texture; dif- ferent arrange- ment of material	catbird bobolink (piano)	Various birds (mainly shama) further rhythmic strophes	wood thrush (piano)	minah laughing thrush (shortened version of the Introduction)

Since the early 1940s Messiaen has taught analysis and composition at the Paris Conservatoire. He was also guest instructor in Tanglewood (1948) and Darmstadt (1950-53) and has toured extensively in Japan and North and South America. The list of Messiaen's students shows his wide influence, since it includes some of the most prominent names of the middle and young generations, among them Boulez, Stockhausen, Nigg, Ballif, Barraqué, Henry, Xenakis, Amy, Goehr, Méfano, Tremblay and Mather. As will be readily noted, all the composers represented on tonight's program studied with him.

In his Technique of My Musical Language (Paris, 1956), Messiaen outlined new approaches to modality and rhythm formulated from his analysis of works such as Debussy's Pelléas et Mélisande and Stravinsky's Sacre du Printemps, and from his readings in classical Hindu music theory. The heritage of plainchant was also an important repertoire for his stylistic growth. Later, following a suggestion of Paul Dukas ("Listen to the birds; they are master-musicians"), he introduced realistic birdsong-motives into his music, and pursued this avenue further by recording many varieties in the field and making his own transcriptions of them.

In 1949-50, in his Etudes de rythme for piano, he was among the first composers anywhere to apply serial procedures to dimensions of music other than pitch--i.e., to timbre, duration, intensity and register. This was an influential technical advance, as many works of the early 1950s show, by himself and others. Messiaen has stated that his music has three basic sources: the truths of the Catholic faith; human love; and nature. The resulting style is therefore at once meditative or praiseful, voluptuous, and colorfully evocative.

Messiaen was recently honored by a special concert of his music in Montreal at which he was presented with the Canadian Music Council medal; the only other non-Canadians to receive it have been Stravinsky and Menuhin.

Oiseaux exotiques was commissioned by Boulez for the Domaine Musical series, composed between October 1955 and January 1956, and first performed

in March 1956, in Paris. The work belongs to a period in Messiaen's life in which he concentrated on birdsong (Le Merle noir, 1952; Le Reveil des oiseaux, 1953; Catalogue des oiseaux, 1956-58; etc.). More radical than most of its companion-pieces of that period, it consists in the solo and wind parts exclusively of realistic birdsong motives. In an appendix to R. S. Johnson's Messiaen (Berkeley and Los Angeles, 1975), the correct ornithological names of all the birds quoted in Messiaen's works to date are listed; it runs to nine pages. The "exotic" birds appearing here are exotic by their non-Europeanism, in contrast to the exhaustive French-domestic collection in the later Catalogue des oiseaux for piano solo; most of them, North Americans may be surprised to learn, are in fact from this continent: thirty-eight out of forty-seven. The others are from South America (two), India (four), China, Malaysia, and the Canary Islands (one each).

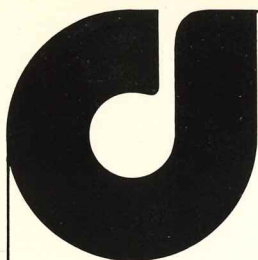
Here are two quotations from Messiaen:

"Oiseaux exotiques was intended for small halls... The piano part is very important; the work is almost a piano concerto, with three short 'cadenzas' and two longer ones... The two clarinets play an essential role in the central tutti, since it is they who perform the song of the American robin. Finally, the xylophone is also used as a solo instrument... However, the work is an enormous counterpoint of birdsong, in which everything counts... Highly colored it contains all the colors of the rainbow, including red, that color especially associated with hot countries--the color of the American cardinal." (Preface to the full score.)

"Ornithologist by passion, I am one also by reason. I have always thought that the birds were great masters and that they had discovered everything: modes, note-values, rhythmic systems, the melodies of tone-colors, and even collective improvisation." (Introduction to SMCQ concert program, Montreal, October 1978.)

The accompanying chart outlines the formal sequence of events and deployment of birdsong materials in Oiseaux exotiques.

Program notes and translations by John Beckwith



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*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

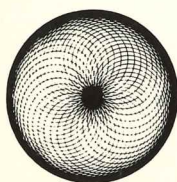
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



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Poems of Felicity

by THOMAS TRAHERNE

¶ *My Spirit.*

My naked simple Life was I:
That Act so strongly shin'd
Upon the Earth, the Sea, the Sky,
It was the Substance of the Mind;
The Sense its self was I.
I felt no Dross nor Matter in my Soul,
No Brims nor Borders, such as in a Bowl
We see: My Effence was *Capacity*.
That felt all things;
The Thought that springs
There-from's its Self: It hath no other Wings
To spread abroad, nor Eys to see,
No pair of Hands to feel,
Nor Knees to kneel:
But being Simple, like the Deity,
In its own Center is a Sphere,
Not limited, but evry-where.

It acts not from a Center to
Its Object, as remote ;
But present is, where it doth go
To view the Being it doth note :
Whatever it doth do,
It doth not by another Engin mov,
But by & of its self doth Activ prov :
Its Essence is transform'd into a tru
And perfect Act.
And so exact
Hath God appear'd in this mysterious Fact,
That 'tis all Ey, all Act, all Sight ;
Nay, what it pleas can be ;
Not only see
Or do : for 'tis more voluble than Light,
Which can put on ten thousand Forms,
Being cloath'd with what its self adorns.

This made me present evermore
With whatsoere I saw.
An Object, if it were before
Mine Ey, was by Dame Nature's Law
Within my Soul: Her Store
Was all at once within me ; all her Treasures
Were my immediat & internal Pleasures ;
Substantial Joys, which did inform my Mind.
With all she wrought
My Soul was fraught,
And evry Object in my Heart, a Thought
Begot or was : I could not tell
Whether the Things did there
Themselves appear,
Which in *my Spirit truly* seem'd to dwell :
Or whether my conforming Mind
Were not ev'n all that therein shin'd.

But yet of this I was most sure,
That at the utmost length
(So worthy is it to endure)
My Soul could best express its Strength:
It was so quick & pure
That all my Mind was wholly Ev'ry-where;
What-e'r it saw, 'twas actually *there*;
The Sun, ten-thousand Stages off, was nigh;
The utmost Star,
Tho seen from far,
Was present in the Apple of mine Ey:
There was my Sight, my Life, my Sense,
My Substance, ev'n my Mind:
My Spirit shin'd
Ev'n there, not by a *transient* Influence.
The Act was immanent, yet *there*;
The Thing remote, yet felt ev'n *here*.

O Joy! O Wonder & Delight!
O sacred Mystery!
My Soul a Spirit wide & bright!
An Image of the Deity!
A most Substantial Light!
That being Greatest which doth Nothing seem!
Why, 'twas my All: I nothing did esteem
But *that* alone; A strange, a living Sphere!
A deep Abyss
That fees & is
The only proper Place of hev'nly Blifs.
To its Creätor 'tis so near
In Lov & Excellence,
In Life & Sense,
In spiritual Worth & Frame; so Dear:
That it, without *Hyperbole*,
Is own'd *His Son & Friend* to be.

A strange extended Orb of Joy
Proceeding from within,
Which did on evry side display
Its force ; & being nigh of Kin
To God, did evry way
Dilate its Self ev'n *instantaneously*,
Yet an Indivisible Center stay,
In it surrounding all Eternity.
'Twas not a Sphere ;
Yet did appear
One infinit : 'Twas somewhat evry-where.
And what it had a Power to see,
On that it always shin'd :
For 'twas a Mind
Exerted, reaching to Infinity :
'Twas not a Sphere ; but 'twas a Power
More high & lasting than a Tower.

O wondrous Self ! O Sphere of Light !
Emblem of Day most fair !
O Pow'r & Act, *next Infinit*,
Like subtil & unbounded Air !
O Living Orb of Sight !
Thou that within me art, my Self ! An Ey
Or Temple of a wide Infinity !
O What a World art Thou ! a World within !
In thee appear
All Things, & are
Alive in Thee ! super-substantial, rare,
Abov themselves, & near a-kin
To those pure Things we find
In His Great Mind
Who made the World ! Tho now eclyps'd by Sin,
Yet this within my Intellect
Is found, when on it I reflect.